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Piano of Today Evolved From Toy of Egyptians

Interesting History Shows Modern Instrument Sprung From Stringed Playthings of Primitive Construction—Progress of Its Development

Of the ancient origin and the development of the piano a writer in the New York Sun traces its history: It is presumed that Egypt was the first nation to bring to a certain perfection the stringed instruments left from ancient nations. Certain it is that Egypt is looked upon as the source whence the arts and sciences were diffused over Europe, and from all accounts that we now have this is more than likely to be true.

The forerunners of our piano of today were the lyre, dulcimer, kithara or guitar, the monochord and all harp-like instruments. These you will find mentioned in Biblical stories, and they may be said, therefore, to date back long before the birth of Christ. In fact, there is in possession of the Berlin Museum a lyre of the Egyptian make dating back at least to 2000 B. C.

The harp was also one of the favorite instruments of the Egyptians, and was found delineated from the earliest ages in many different forms. This instrument dates back about 1,800 years before Christ.

Clavichord Introduced.

It is asserted that the first person to discover the principle of the modern piano was Pythagoras. This was done about 500 B. C. The instrument was called a monochord and consisted of but a single string or wire stretched over bridges fixed on an oblong box. In 1025 or thereabout a monk, Guido d'Arezzo, who is considered the founder of the modern musical system, improved the monochord by applying more strings, and later added keys.

It was not until the fourteenth century that the clavichord was introduced. To this instrument was attached the keyboard, and it was from the clavichord that the idea of the square pianoforte was taken.

In 1482, the year that Columbus discovered the New World, an Italian invented the clavichord. This instrument differed very materially from the clavichord and appears to have been the original of the harpsichord, the strings being disposed after the manner of the harp.

About two years later the spinet was invented by an Italian by the name of Spinetti and was followed by the harpsichord. This instrument was evidently suggested by the harp, from which it received its name. It was in fact only a large sized spinet. The Germans called it the "Fischer" on account of the resemblance to a fish and of a winner. This name is still used by them.

First Not Successful.

The honor of introducing the first grand piano is generally conceded to belong rightly to Bartolomeo Cristofori, and it was not until the year 1720 that it was completed. Pianos of his manufacture were not very successful, and it was not until the year 1726 that the grand piano made by Gottfried Silbermann were recognized as being the first to be practical. Silbermann's pianos were the favorites of John Sebastian Bach, who cannot be called perfect, however, for they were of very limited powers, judging from the style of Bach's compositions. The early sonatas of Haydn also bear marks of the influence of this interesting instrument.

The first square piano was made in London about the year 1726, when it was introduced by Johannes Zumpe. These square pianos, on account of their tone, which was particularly sweet, light touch and moderate price suddenly rose to such favor that they could not be made fast enough to gratify the public fondness for them. The square piano was developed and continued in use in England for about 100 years, when the upright superseded it.

That great mechanical genius Sebastian Erard, a German, went to Paris to seek larger fields for his mechanical ideas, and in the year 1775 began the manufacture of small pianofortes of five octaves with two pedals, the tone and mechanism of which are said to have been truly remarkable for that period. At the age of twenty-five years his reputation was so fully established that whoever wished to have any ideas carried into execution applied to no one but him. The Erard ordered an instrument made to suit her voice, which was of limited compass. Erard rendered the keyboard of this special instrument movable, so that by changing its position a composition might be played a semitone, whole tone or even a minor third lower or higher without tasking the player's ability to transpose.

Rapid Strides Made.

Rapid strides were now made toward the development of the pianoforte. John Broadwood, a Scotchman, succeeded in making radical changes in the construction of the square piano and was the first to add pedals to the piano, which were not known up to the year 1743.

Pianos are now being made in the form of grands and squares, but it remained for John Isaac Hawkins, an Englishman residing in Philadelphia, to make the first upright piano. This was in the year 1800, when to him was granted a patent for his invention.

One of the earliest piano makers in the United States was Joseph Hisky, who had an establishment in Baltimore as early as 1820. His instruments were very popular throughout the Southern States, which were supplied with musical instruments during that period through Charleston or Baltimore, owing to their geographical position.

The Hisky piano demonstrated very careful construction, the cabinet work savored of originality, and the quality of the tone is to this day of a pleasing character, clearly showing that he constructed his pianos on acoustic principles far above the common order.

Pianos Made Here.

The first piano to be made in Washington, D. C., was by Johann F. Kahl, who served his apprenticeship at Frankfurt-on-the-Main. Kahl's number of instruments was limited,

but they were of a superior quality, having great durability and excellent playing powers, and possessing a refined tone. Every part of these instruments was made in Kahl's shop. He cut the ivory for the keys, wound the bass strings, and did all the cabinet work on the frames. The materials were bought in the raw state, and with the simple tools at his command and an inventive mind the different pieces were formed and given new life, finally blending and molding themselves into a splendid instrument. This piano is a fine example of an extinct art whereby a piano maker constructed the instrument in its entirety.

The first distinctly American piano was made by Jonas Chickering, whose father was a blacksmith. The son must have inherited some of the sterling qualities for which the village blacksmith is proverbial, for he left evidences of rare skill as a mechanic and of noble attributes as a man.

Following Chickering in the list of piano makers we find the names of such men as Sohmer, Weber, Knabe and many others whose names should go on the roll of honor as having given us such an instrument as the piano of today.

REACHED PINNACLE IN MASSES SINGING

10,000 Voices Blended in Concert Feature of Armistice Celebration.

What is probably the highest point yet reached in the development of concerts and masses singing under the auspices of business houses was reached in the Armistice Day musical program given at the Wanamaker store in Philadelphia and heard and participated in by 10,000 people who filled the floor and the galleries about the great cathedral-like rotunda of the building. Showcases and counters were removed from large areas to make room for serried ranks of vocalists, and the event was a victory jubilee for the people of the United States, Belgium, France, Great Britain, Italy and America.

The most attractive feature of the occasion was the playing of Charles Courbois, the famous Wanamaker organ, and the work of Albert N. Hoxie, widely known as a leader in the "music for the masses" movement, who from a rostrum in the first gallery, conducted the vocal outpouring of the large audience.

The evening began with "La Brabançonne," the Belgian national anthem, during which the crowd stood in reverence and sympathy. The "Marseillaise," which opened the French part, was given the same tribute. Then was struck the memorial note of the occasion when the organ pealed forth the poignant strains of "Lamentation," by Alexander Guilmant.

Beautiful Choral Effects. It was in the third or British episode that the masses singing effects were introduced. After one of the soloists had finished singing the first verse of "God Save the King," the audience joined in with a second verse from the "International Anthem," which was written in England to express the imperishable brotherhood between that nation and America.

Even more impressive, however, was singing in the first and simple old Scotch, Irish and Welsh folk songs, when the thousands of voices, under Mr. Hoxie's direction, blended with the organ like the string section of great symphony orchestra with the woodwinds and the other choirs.

The climax of the program was the fifth section, devoted to America, the audience joining with a will in the stirring chorus of "Battle Hymn of the Republic" and other patriotic airs. At the very end "Taps" were sounded by the bugle while the crowd stood silently in honor of the heroic dead.

Large Mission Rocker, \$9.75 Buy Now—Pay Next Year

This is a strongly built, well-designed Rocker of solid oak, with broad arms, spring seat and wing back, upholstered and covered with a good quality imitation leather. This is an unusual bargain because the price is exceptionally low.

28, Friday, 11 a. m.—Percy Veazie, barytone, and Mrs. Heini, pianist, Friday Morning Music Club, at Cosmos Club.

28, Friday, 4:30—Prokofeff, piano recital; second of Ten Star Series. National Theater.

DECEMBER.

1, Monday, 8:15 p. m.—Francis Rogers, in Old English and Modern Songs; Washington Society of the Fine Arts. Central High School.

2, Tuesday, 4:30—Boston Symphony Orchestra, National Theater.

4, Thursday, 4:30—Sistine Quartet, National Theater.

9, Tuesday, 4:30—Philadelphia Orchestra. No soloist. National Theater.

9, Tuesday, 8:15—Rubinstein Club Concert.

11, Thursday, 4:30—Cincinnati Symphony Orchestra, Ysaye, conductor. National Theater.

12, Friday, 4:30—Anna Case, soprano. National Theater.

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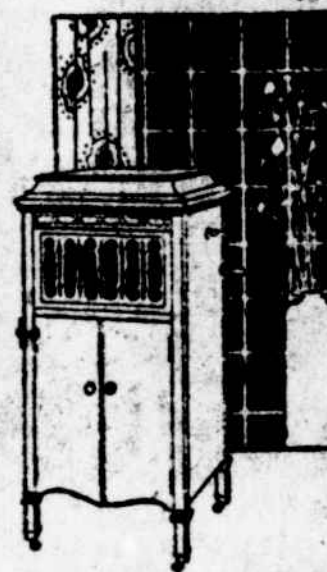
Of course you want music in your home this Christmas! Christmas wouldn't be the same without it. Wholesome fun and entertainment for family and friends—that's what music in the home means. Let the Hub send you a Pathephone to your home in time for the holidays. The Pathephone "the phonograph supreme," will prove one of the biggest and best investments you ever made. Never mind the cash—pay for it while you play it. Have at your command all the artists of all the world to play for you—to sing for you—to entertain you while sitting in your favorite easy chair.

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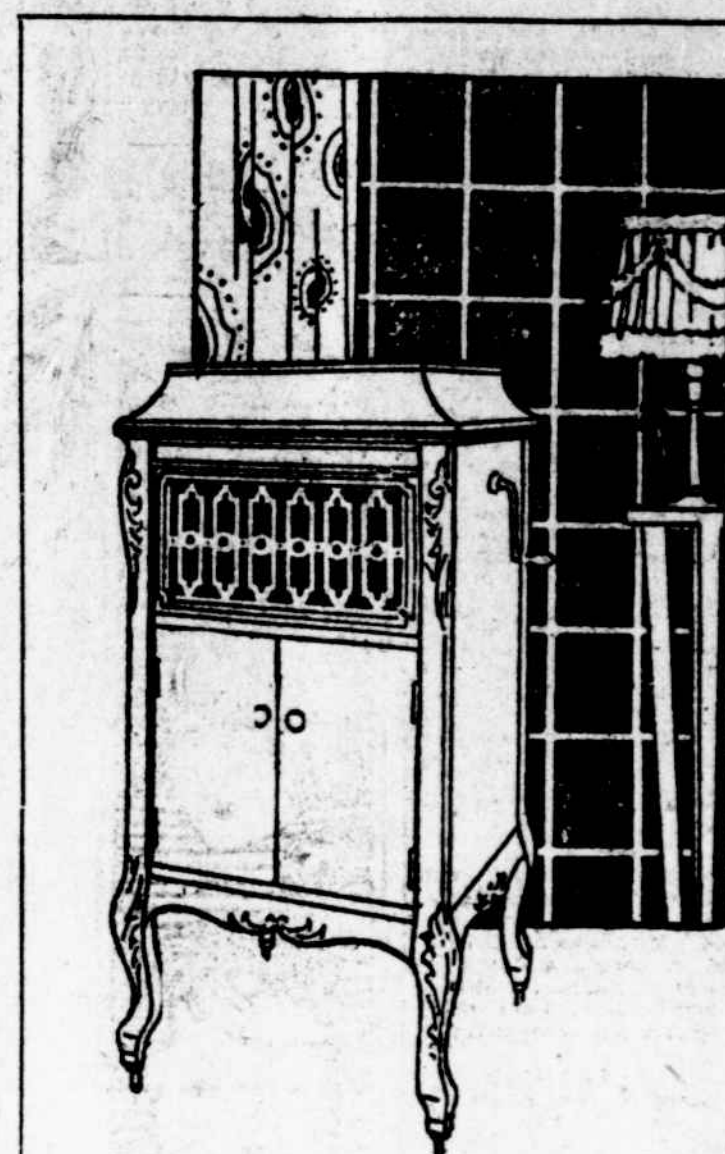
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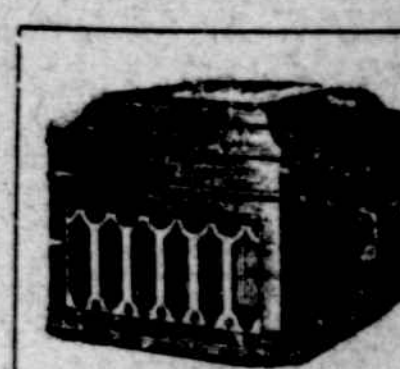
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Mahogany or oak (fumed and golden). Plays all records.



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Magnificent Louis XV model mahogany or oak. Plays all records.



This Pathephone and 12 Pathe Selections all for \$49.75

This splendid outfit consists of a Table model Pathephone with hinged lid (fumed oak finish) and 12 selections on six new double-face Pathe Records. \$1.00 a Week



I used to call her baby

I Used to Call Her Baby, Billy Murray; If You Don't Stop Making Eyes at Me, Arthur Fields. \$5c Here comes the "big two," Billy Murray and Arthur Fields. Pathe puts 'em both on one record, each singing a real song hit, and makes the price just 5c! Most everybody likes Billy and Arthur and nearly everybody tells us that they sound at least a hundred per cent better on Pathe records! The two songs listed above are going to be big goes this winter, so you'll want to have them in your home to keep your disposition sunny.



I've got my captain working for me now

I've Got My Captain Working for Me Now, Eddie Cantor; When They're Old Enough to Know Better, Eddie Cantor. \$5c When Eddie Cantor prances out on the stage when Ziegfeld's roles come to town, oh, boy, how that big audience shows its happy approval! Eddie is there with bells on and he carries his effervescent personality bang up into every Pathe record. "I've Got My Captain Working for Me Now" is some song on general principles—but when Eddie sings it, it's a humdinger. And that goes for "When They're Old Enough to Know Better," too.

Pathe Phonograph

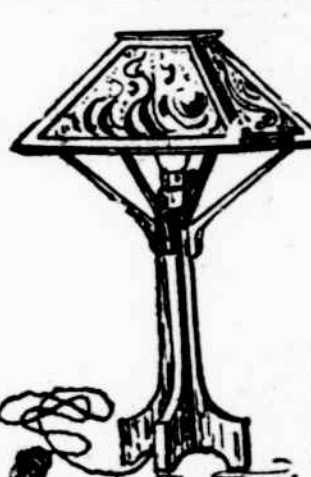
The new style model that is meeting with wonderful favor all over. Beautiful lines to harmonize with the furnishings of your living room. Mahogany or oak. Equipped to play all records.

\$125

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For Outfit consisting of Pathe Sapphire Ball and attachments. Makes your Victor or Columbia a "universal" machine so that you can play PATHE and all other makes of records without moving or changing the reproducer.



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Portable Lamp
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Tears Tell (The Story to Me), Harry McClaskey and Invincible Four; Girl of Mine, Lewis James. \$5c "Tears Tell" is going to win a warm spot in your heart, because it tells a story of sweet and tender sentiment expressed in beautiful melody. Just the kind of a song Harry McClaskey loves to sing and in this one he is splendidly assisted by the Invincible Four, Lewis James, "of the sweet voice and bell-like expression, sings 'Girl of Mine' and makes it one of the most popular songs of the season. A Pathe record from which you'll get a world of pleasure.



I love him

Poor Little Butterfly, Belle Baker; I Love Him, Belle Baker. \$5c When you see "Belle Baker" in big electric lights over the theater door, that means a packed house and an audience bubbling over with delight. Belle knows how to put 'em over—and she does it on Pathe records just like she gets it across the foot lights. Maybe you've heard her sing "I Love Him" and "Poor Little Butterfly" on the stage? If you haven't you've missed something real and you owe it to yourself to get this Pathe record. It will light you all up in smiles and good humor and do the same for those friends who drop in of an evening.

Hub Special Kitchen Cabinet \$36.75



Buy Now—Pay Next Year. You have a kitchen cabinet to buy, make your selection now—there are only a limited number of the Hub Special Kitchen Cabinets remaining from the last shipment and we will not be able to receive another lot until after the first of the year. PRICES WILL BE HIGHER THAN TODAY. The Hub Special Kitchen Cabinet has a white enamel interior, sliding glass doors, four drawers, four cupboards, and a built-in sink.